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man wants what was formerly useless, because at large, like the hunter or the fisherman ; nor alter and remodel previously existing products, like the artisan. But he *creates*. His exclusive title deprives the community of nothing which it possessed before, or ever could obtain without his agency, since no two persons can hit upon writing the same book.

These are very obvious considerations, and, with a multitude of others bearing upon the same point, are set forth in a very able and lucid manner in Dr. Lieber's Letter. We hope the distinguished statesman to whom it is addressed will be successful in forcing them upon the attention of Congress, and that, through the action of that body, the people will be induced to regard the publication of a foreign book without the consent of the author as being, in the language of Luther, quoted by our author, "a right great robbery, which God assuredly will punish, and ill-befitting for any honest Christian soul."

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7. — 1. *William Tell and Other Poems, from the German of Schiller*. By WILLIAM PETER, A. M., Christ Church, Oxford. Philadelphia. 1840. 12mo. pp. 234.  
2. *William Tell, a Drama in Five Acts. From the German of Schiller*. Providence. 1838. 12mo.

ALL readers of German are of course familiar with Schiller's celebrated historical play of "William Tell." The dramatic faults of Schiller appear less in this, than in any other of his works ; and some scenes in it are marked by a striking dramatic effect. The life of the Alpine Swiss is said by those who are familiar with it to be here delineated with extraordinary fidelity ; and it is stated by Goethe that even the local scenery is painted with as much truth as beauty, though Schiller had never visited Switzerland, and depended wholly upon the descriptions of the places, which had been verbally communicated to him by Goethe. At any rate, the name of William Tell is, all over the world, a watchword of bravery and patriotism ; the poet who has represented his life, in a way to satisfy the hearts of men, deserves to be held in everlasting remembrance, and that poet is Schiller, most unquestionably. The character of Tell, as drawn by Schiller, coincides perfectly with all that we know of him from history and tradition. The poet has been remarkably careful not to add to the noble conception which all men had formed, of the gallant son of the mountains ; he has pre-

sented him before us with all his simplicity, honesty, and determined bravery ; and the other characters of the piece are drawn with the same unadorned truth.

Mr. Peter, the author of the English translation of "*William Tell*," is at present, we understand, a resident in an official capacity, in the United States. If we may judge from this work, he is a man of high literary accomplishments. He has given us a most excellent version, showing a great familiarity with the German, and no common mastery of English style. It reads like an English poem, and yet is a faithful transcript of the German original. To add to the value of his work, he has subjoined a series of notes, drawn from personal observation, and from the admirable histories of Müller and Zschokke, explanatory of the local allusions, which would be unintelligible to the reader not familiar with the history and the scenery of Switzerland.

The second translation, named above, is from the pen of a young American scholar, Mr. Charles T. Brooks. In some respects it is closer to the original than Mr. Peter's. Mr. Brooks uses the Saxon part of our language with much skill and judgment ; and this circumstance often gives him a very felicitous turn of expression, corresponding to the German. For example, in the second scene of the fourth act, — the dying scene of the Baron Attinghausen, Stauffacher says,

"Er liegt nicht wie ein Todter — Seht, die Feder  
Auf seinen Lippen regt sich ! Ruhig ist  
Sein Schlaf, und friedlich lacheln seine Züge."

Literally,

"He lies not like one dead, — behold, the feather  
Upon his lips is moving, — quiet is  
His sleep, and peacefully his features smile."

Translated by Mr. Peter,

"There's no appearance yet of death upon him ;  
His slumber's light and tranquil as a babe's ;  
And see, his lips still breathe, and each kind feature  
Is lighted up with its accustomed smile."

This is rather too much amplified. The "*babe*" in particular is not Schiller's, but Mr. Peter's. Why did not the translator give the exact meaning of *die Feder regt sich*, "*the feather stirs*," especially as, according to his own remark, the same expression, "*This feather stirs*," is used by Shakspeare in "*King Lear*" ? (Act V. Sc. 3.)

Mr. Brooks's version is more literal and more poetical.

"He lies not like a corpse. The feather, see,  
Is stirring on his lips. Calmly he sleeps  
And o'er his features plays a peaceful smile."

We had marked some passages for further comparison, but must suppress them for want of room.

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8. — *An Address delivered before the Philolexian Society of Columbia College, May 17th, 1840.* By BENJAMIN I. HAIGHT, A. M., Rector of All Saints' Church. New York : William C. Martin. 8vo. pp. 31.

THIS address is of a local character, but has an interest for a wider circle of readers than that for which it was particularly prepared. It is chastely and beautifully written ; and consists chiefly of sketches of persons distinguished in the history of Columbia College. The character of the Rev. Dr. Harris, a former president of the institution, is written in a most affectionate spirit ; it is a pleasing tribute from a pupil to the memory of an instructor. These sketches are interspersed with excellent moral reflections ; and the discourse closes with a finely written discussion of the important influence of religion, especially when conjoined with talent and learning. The noble college, within whose walls this discourse was delivered, has done much to keep up a high standard of scholarship, and a correct moral tone, in the country ; and its alumni seem disposed to carry out into life the sound principles they have there been taught.

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9. — *The Bowdoin Poets.* Edited by E. P. WESTON. Brunswick : Joseph Griffin. 1840. 12mo. pp. 188.

ONE is struck with surprise, on looking over the list of writers some of whose productions are reprinted in this handsome volume, to observe how many of the best and most popular poets have sprung from Brunswick College ; and what a large proportion of the favorite pieces have been written by gentlemen educated there. It was a happy thought of Mr. Weston to compose a sort of anthology, and thus preserve, in a more durable form, the fugitive poems, which had been received with so much approbation. The selection, we think, has been judiciously made in general. The reader will find many things in it, which have been long familiar to him as household words.